

DER
FLUYTEN LUST-HOF,

Beplant met Psalmen, Pavanen, Almanden, Couranten, Balletten, Aïrs, &c.
En de nieuwste Voizen, konstigh en lieflyk gefigureert, met veel veranderingen.

*Door den Ed. JR. JACOB van EYCK, Muscyn en Directeur
van de Klok-wercken tot Utrecht, &c.*

Dienstigh, voor alle Konst-lievers tot de Fluit, Blaes en allerley Speel-tuigh.

T W E E D E



D E E L.

t'Amsterdam, by *Paulus Maathysz.* in de Stoof-steegh, in 't Musyc-boek, gedrukt. 1654.

Aen den wel Edelen, Hoogh-geleerden, ende zeer vermaerden Heere,

CONSTANTYN HUYGENS,

Ridder, Heere van Zuylichem, Secretaris van zyn Hoogheyt,
den Prince van Orangien.

MYN HEERE,

*De oorzaeken die my bewoghen hebben, om myn eerste werck op den naem van Euterpe, of
Speel-goddin, onder u Ed. luyfster ende bescherminge de werelt te doen passeeren, de zelve ver-
binden my sterkelyk, om dit myn tweede werk op den Titel van der Fluyten Lust-hof, niemant anders
als uwe Ed. op te draghen: met hoope ende vertrouwen dat het van uwe Ed. ende van alle konst-lievende
Geesten, met gelycke aengenaemheyt zal ontfangen werden. Waar door ik op nieuw zal verplicht worden
om myn leven langh u Ed: grootdadigheyt en gunst te roemen, en te blyven*

Uwer Ed: onderdanighe Dienaer,
JACOB VAN EYCK.

Aan den Ed:

J^r. J A C O B van E Y C K.

Op het deftig wyt-beelden van zyn Fluyten LUST-HOF.



Ieltjes, die 't gehoor verplicht,
Aan de galmen der Simbaalen;
Hoor van E Y C K die lokt in 't Stight
Bosschen dicht vol Nachtegaalen,

Dien hy op het zoet geluit
Van zyn Klok en Orgel pypen
Lockt, dat hy ze schier zouw grypen.
Kroon, ay kroont zyn zoete Fluyt
Met gewyde lauwre kranffen,
Op het maatigh vingre danffen.
Konnen d' Eedle ooghen zien,
Dubb'le deuntjes zouw hy speelen
Op Euterpes lof toneelen:
Maar nu dat de Goôn verbiên,
Ryft hy zienloos op de vloogh'len,
Als een Phenix van de voogh'len;
Hooger als 'er iemant magh;
Dubb'le Orpheus, zoo hy zagh.

Affelym.

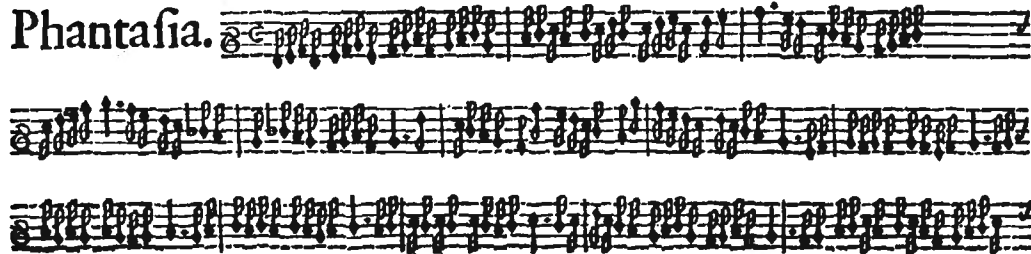
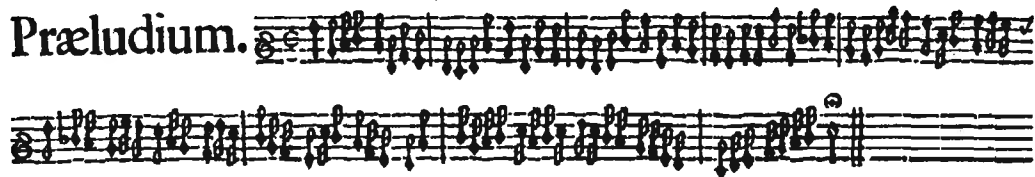
DER
FLUYTEN LUST-HOF,

Van
J. J A C O B van E Y C K.

II. *Deel.*

Præludium.

Der Flayten L U S T - H O F,

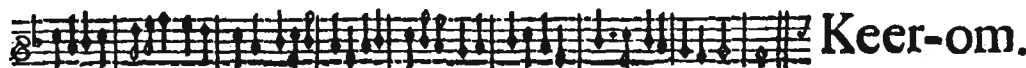
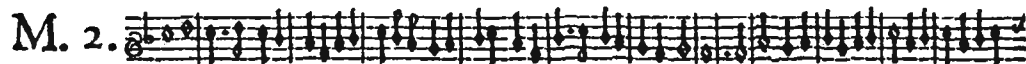
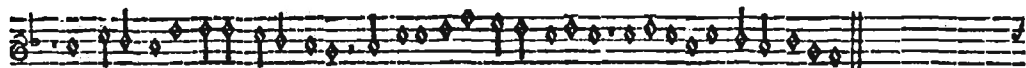
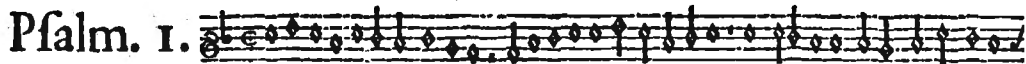




Phantasia.

Der Fluyten L U S T - H O F,





Keer-om.



Modo 4.

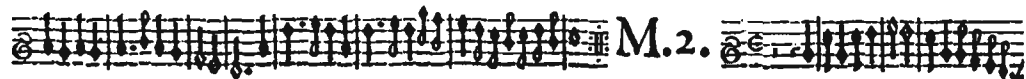
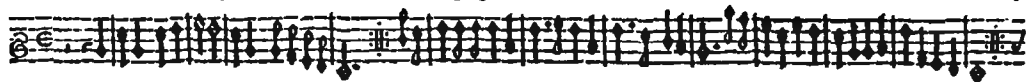
Keer-om.

A 4

Pfalm 1.

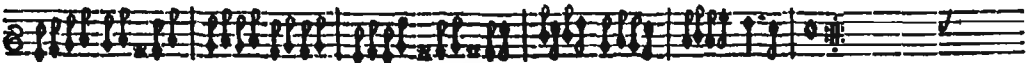
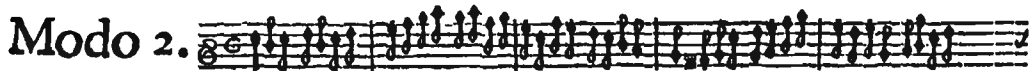
Der Fluyten L U S T - H O F,



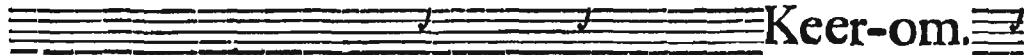
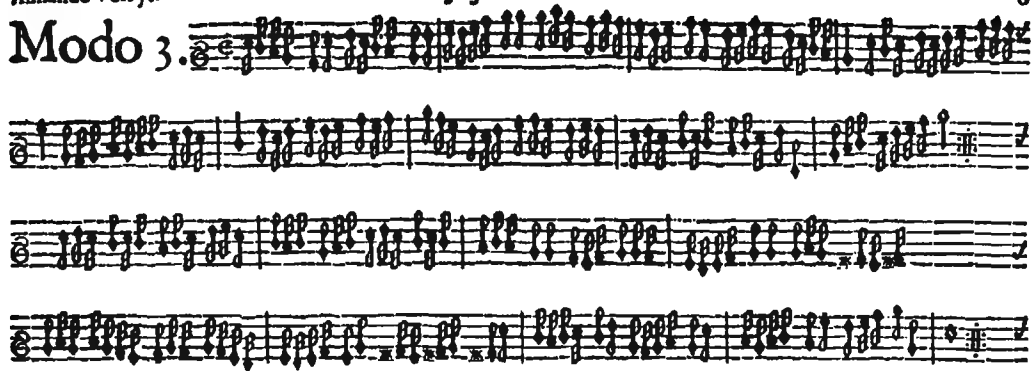


Der Fluyten L U S S - H O F,

Almande Verryt, gefigureert van J. J. van E Y C K.



Modo 3.

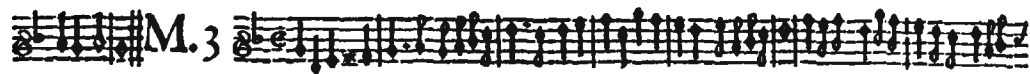


Almande Verryt.

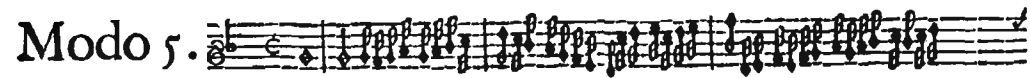
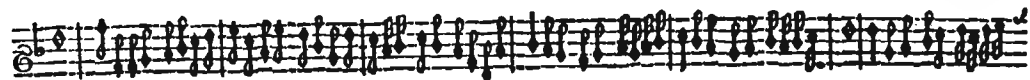
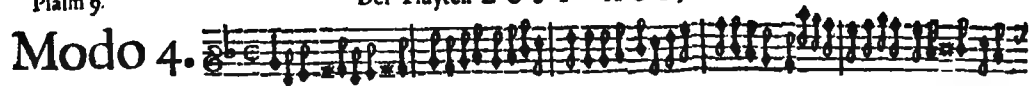
Der Fluyten L U S T - H O F,

Modo 4.





Keer-om.

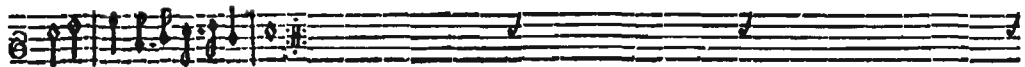




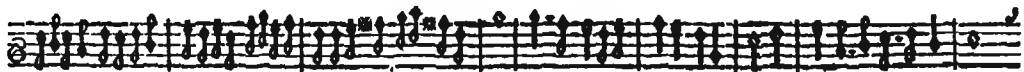
La Bergere.

Der Fluyten L U S T - H O F,

La Bergere. The first staff of music for 'La Bergere' is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a quarter rest, followed by a series of eighth and sixteenth notes, and ends with a quarter note.

The second staff of music for 'La Bergere' continues the melody from the first staff, featuring a series of eighth and sixteenth notes, and ends with a quarter note.

Modo 2. The first staff of music for 'Modo 2' is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a quarter rest, followed by a series of eighth and sixteenth notes, and ends with a quarter note.

The second staff of music for 'Modo 2' continues the melody from the first staff, featuring a series of eighth and sixteenth notes, and ends with a quarter note.

The third staff of music for 'Modo 2' continues the melody from the second staff, featuring a series of eighth and sixteenth notes, and ends with a quarter note.

Four empty musical staves are located at the bottom of the page, likely for additional notation or a second system.

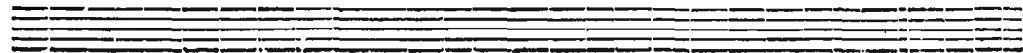


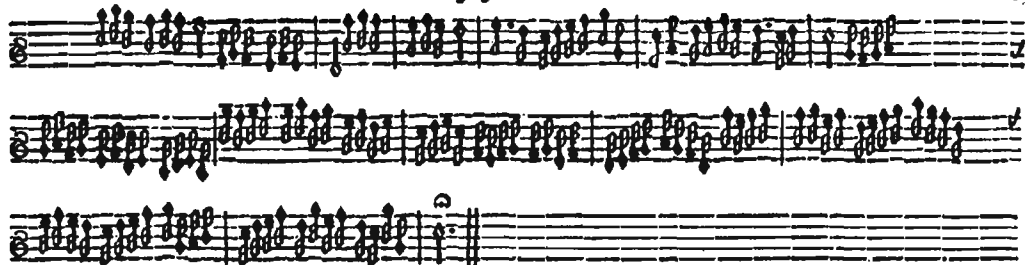
Keer-om.

France air.

Der Fluyten L U S T - H O F,

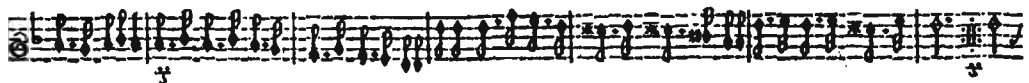
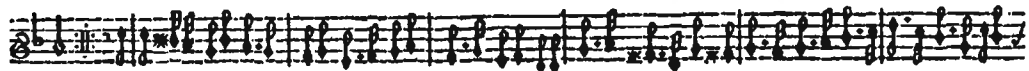
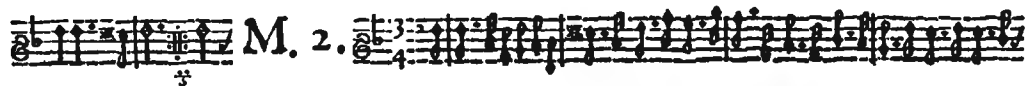
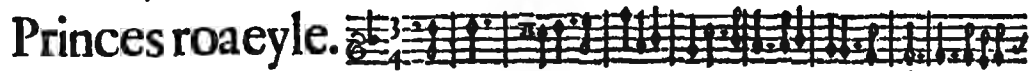
Modo 3. 





Princes roacyle.

Der Fluyten L U S T - H O F,



Modo 3.

© 3 B 5



M. 3.

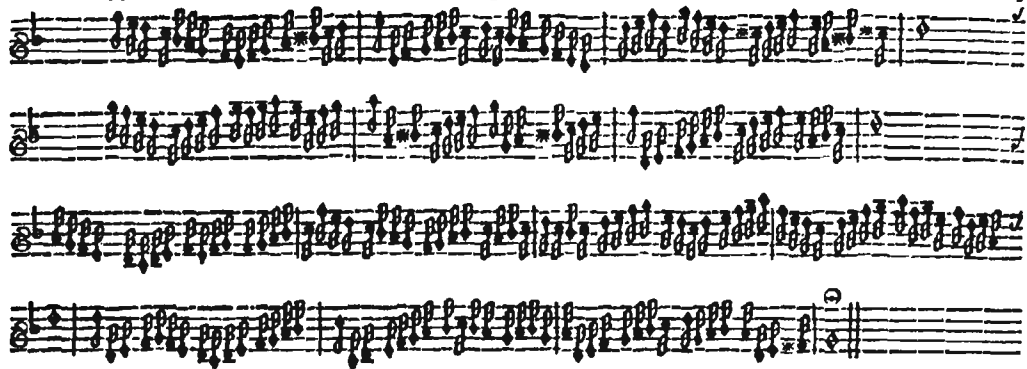
Keer-om.

Pſalm 33.

Der Fluyten L U S T - H O F ,

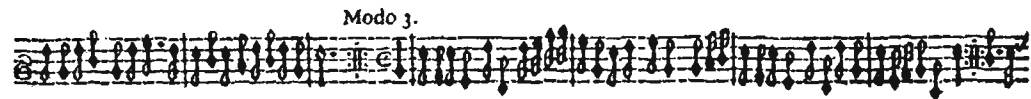
Modo 4.

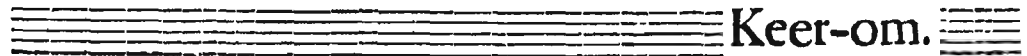
The image displays a musical score for a piece titled "Der Fluyten Lusthof" (The Flute's Pleasure House), identified as "Modo 4." and "Pſalm 33." The score is written for a single melodic line, likely a flute, and consists of six staves of music. The notation is in a historical style, featuring a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is characterized by a series of eighth and sixteenth notes, often beamed together in groups, creating a rhythmic and melodic pattern. The first staff begins with a treble clef and a common time signature. The subsequent staves continue the melodic line, with some staves showing a change in the key signature to two flats (B-flat and E-flat) in the fifth staff. The notation includes various musical symbols such as beams, slurs, and accidentals (sharps, flats, and naturals). The overall style is typical of 17th or 18th-century manuscript notation.



Philis en son bel Arente.

Der Fluyten L U S T - H O F,





Philis en son bel atente.

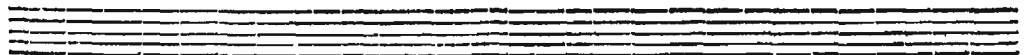
Der Fluyten L U S T - H O F,

Modo 6. 



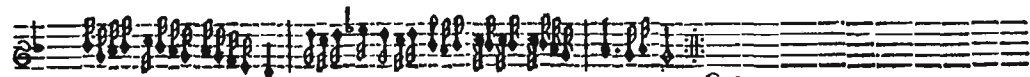
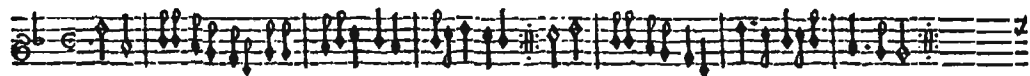








Ho ho op myn brack en winden , &c.



Postillon.

Der Fluyten L U S T - H O F,

Postillon.

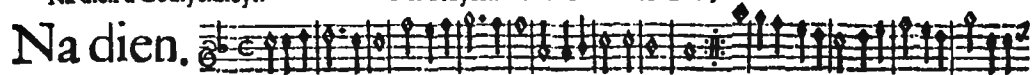
M. 2.

M. 3.

The musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a single melodic line. The notation includes various note values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a repeat sign. The final staff is empty, indicating the end of the piece.

Na dien u Godlyckheyt.

Der Fluyten L U S T - H O F,

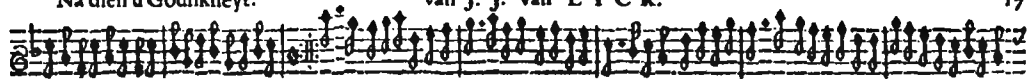


Modo 3.

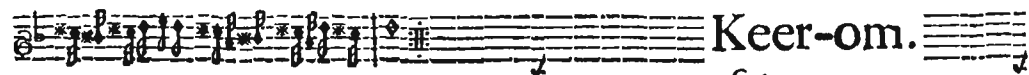
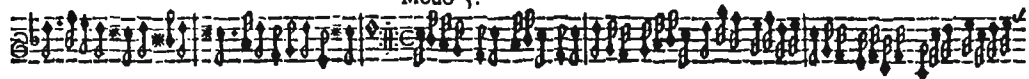


Modo 4.





Modo 5.



Keer-om.


C,

Na dien u Godlikheyt.

Der Fluyten L U S T - H O F,



Onder de Linde groene.



Modo 2.

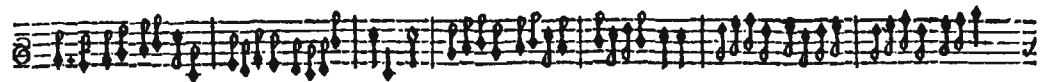


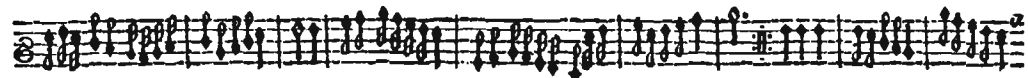
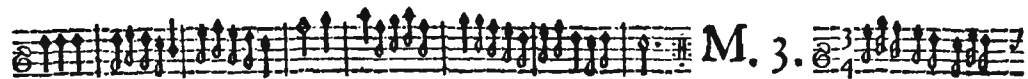
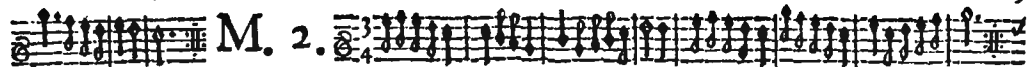
Keer-om.




Onder de Linde groene.

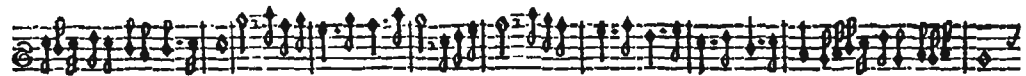
Der Fluyten L U S T - H O F,





Modo 2. 







 M. 3. 



Keer-om.





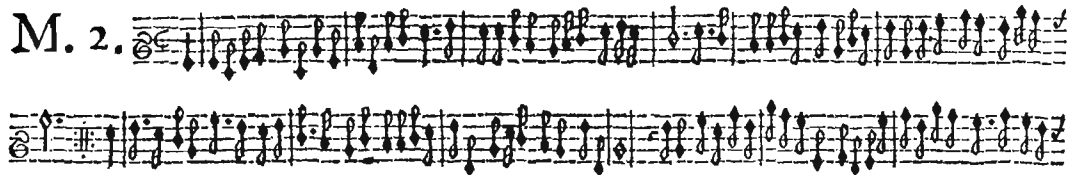
En fin l' Amour.

Der Fluyten L U S T - H O F,

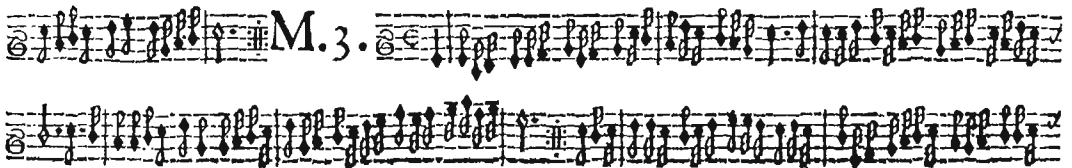
En fin l' Amour.

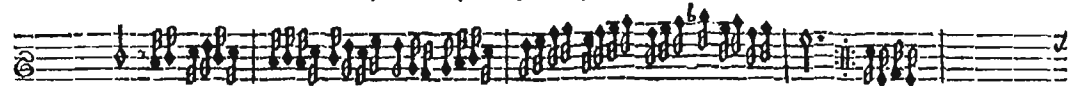
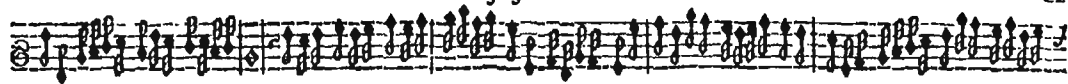


M. 2.



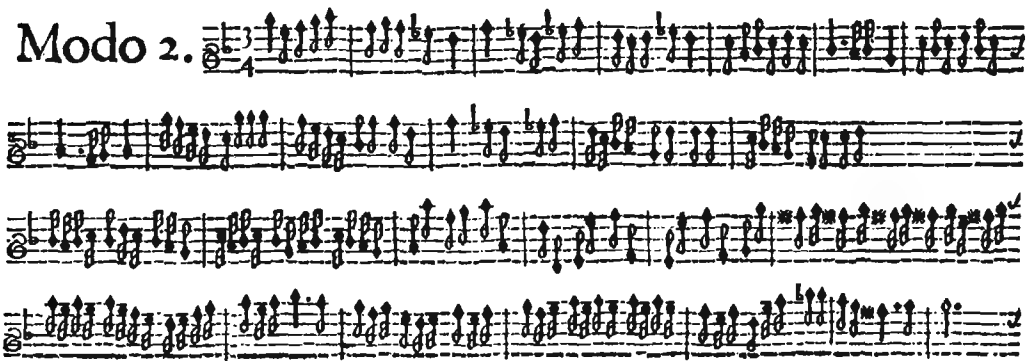
M. 3.





Loffy.

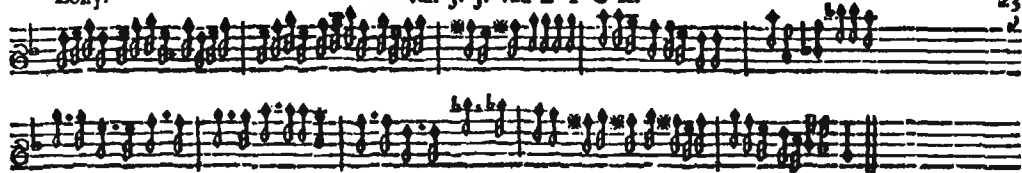
Der Eluyten L U S T - H O F,



Loffy.

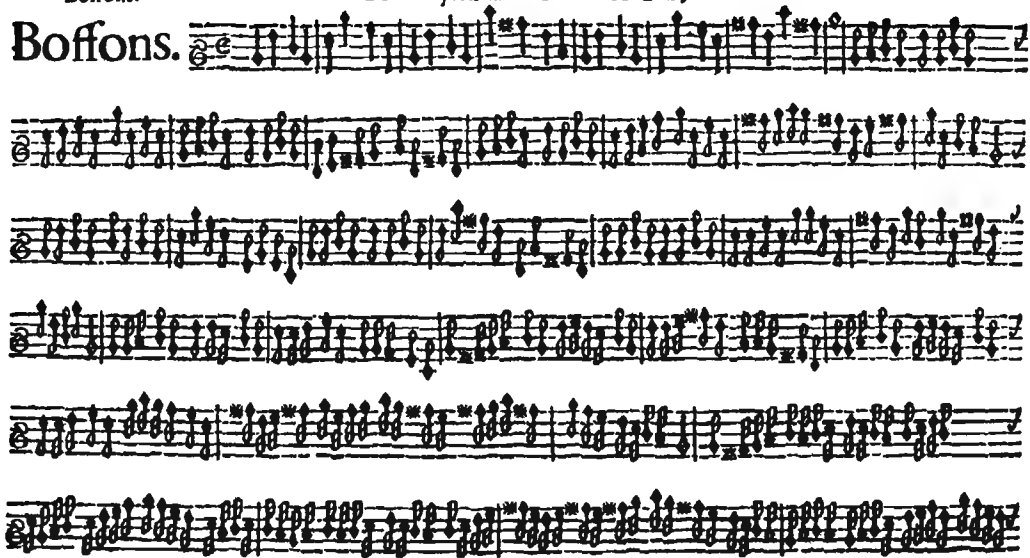
van J. J. van E Y C K.

23



Boffons.

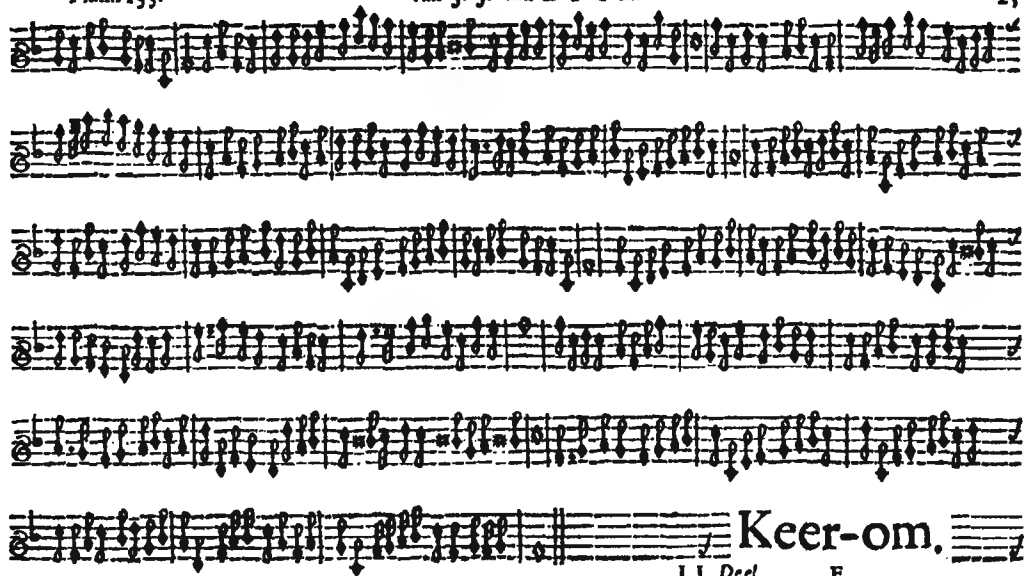
Der Eluyten L U S T - H O F,



Pfalm 133.

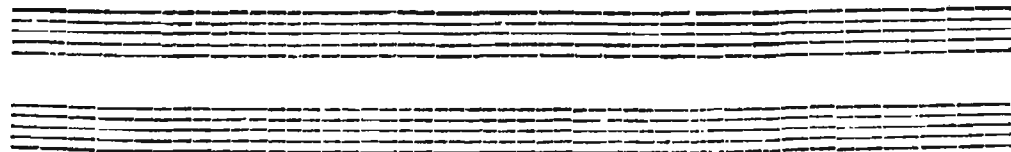
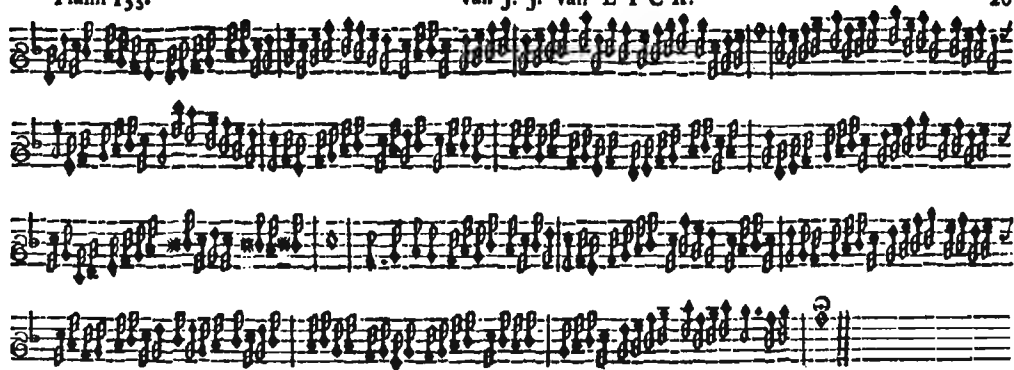
M. 2.

M. 3.




Modo 4.

The musical score is written on six staves. The first staff is in treble clef with a common time signature and one flat. The notation is dense, featuring many beamed sixteenth and thirty-second notes. The subsequent staves continue the melody, with some staves featuring a different clef (alto or bass). The notation is dense, with many sixteenth and thirty-second notes.



De lustelycke Mey.

Der Fluyten L U S T - H O F,

De Mey. 




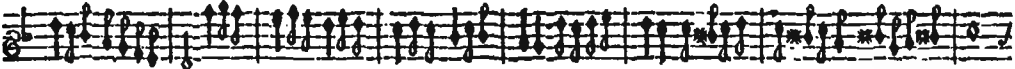
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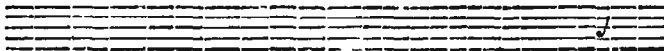
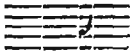






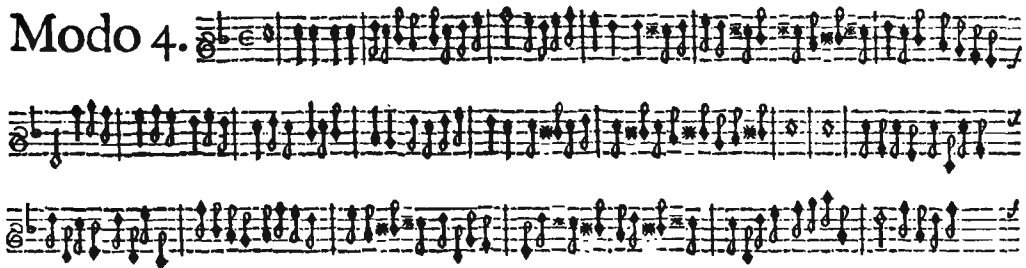
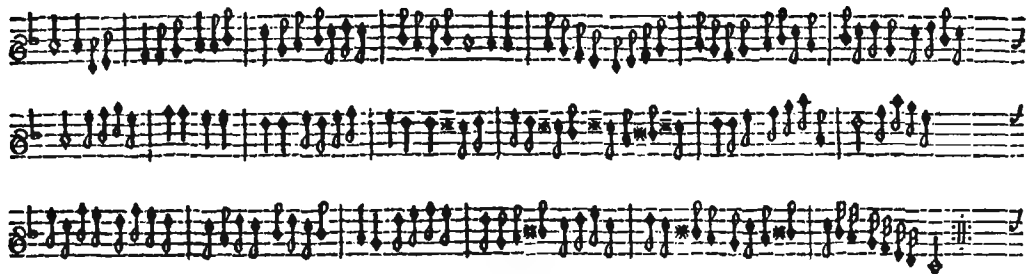
Modo 3. 

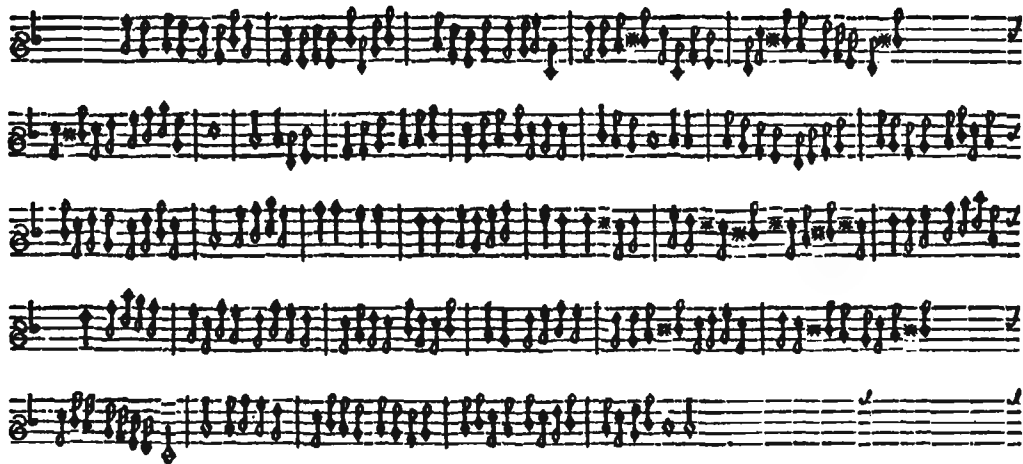


 Keer-om. 

De lustelycke Mey.

Der Fluyten L U S T - H O F,

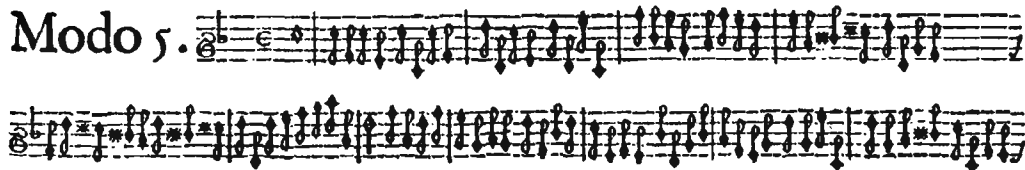
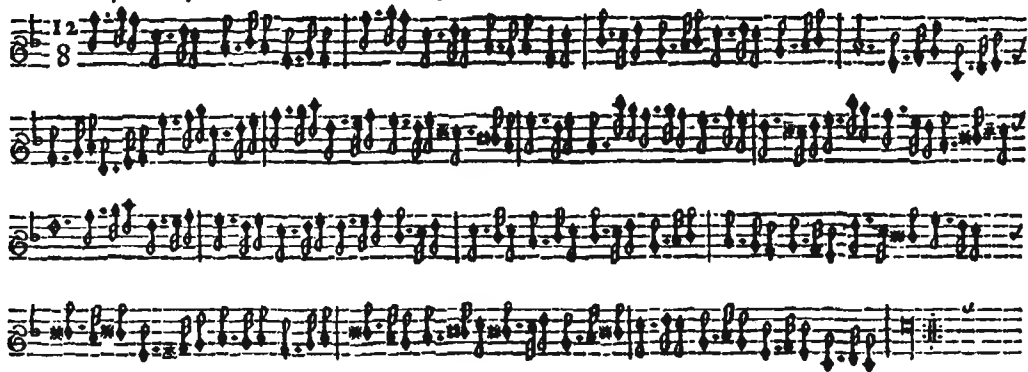




Keer-om.

De lustelycke Mey.

Der Fluyten L U S T - H O F,

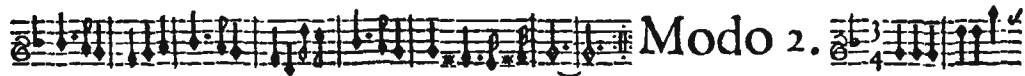
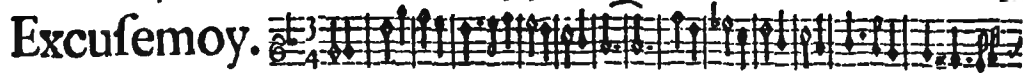




De lustelyke Mey.

Der Fluyten L U S T - H O F ,



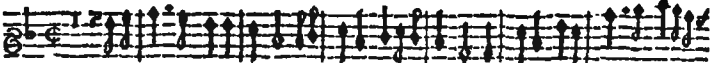


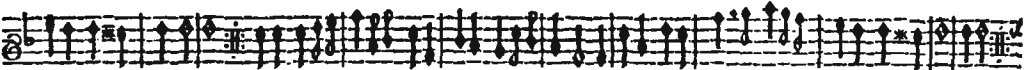
Excusemoy.

Der Fluyten L U S T - H O F,

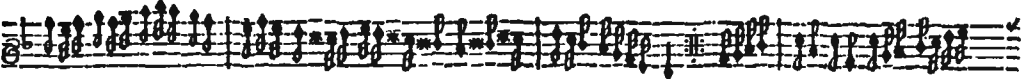
Modo 3.

The musical score is written on six staves. The first staff is in treble clef with a key signature of one flat and a 3/4 time signature. The notation is dense, featuring many beamed sixteenth and thirty-second notes, typical of lute tablature. The subsequent staves continue the melody, with some staves featuring a C-clef (alto or tenor clef). The piece concludes with a double bar line and a repeat sign.

Verdwaelde K. 

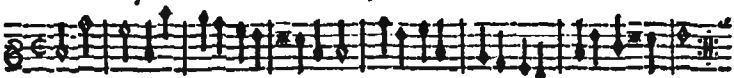


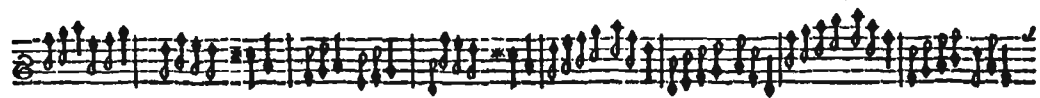
M. 2. 



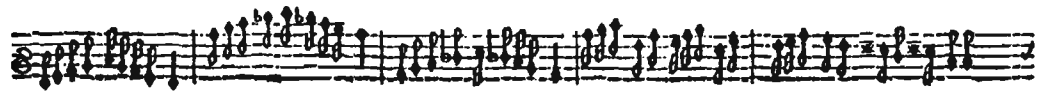
Malle Symen.

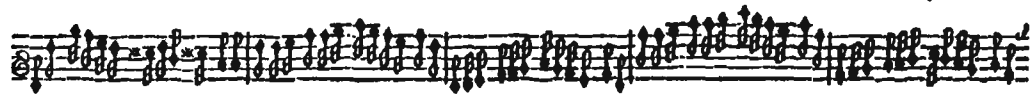
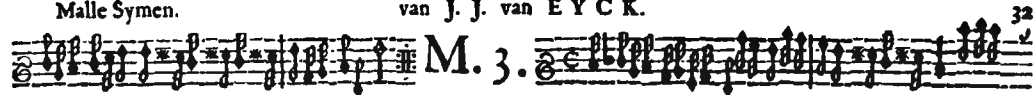
Der Fluyten L U S T - H O F,

Malle Symen. 



 Modo 2. 



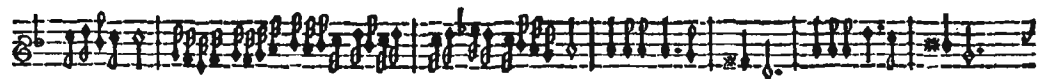


Malle Symen.

Der Fluyten L U S T - H O F,

Modo 4.

The musical score is written on six staves. The first five staves are filled with complex, rapid passages of music, primarily using sixteenth and thirty-second notes, often beamed together. The notation includes various accidentals (sharps, flats, naturals) and rests. The sixth staff begins with a similar pattern but then transitions into a final cadence with a whole note chord and a double bar line. The time signature is common time (C).

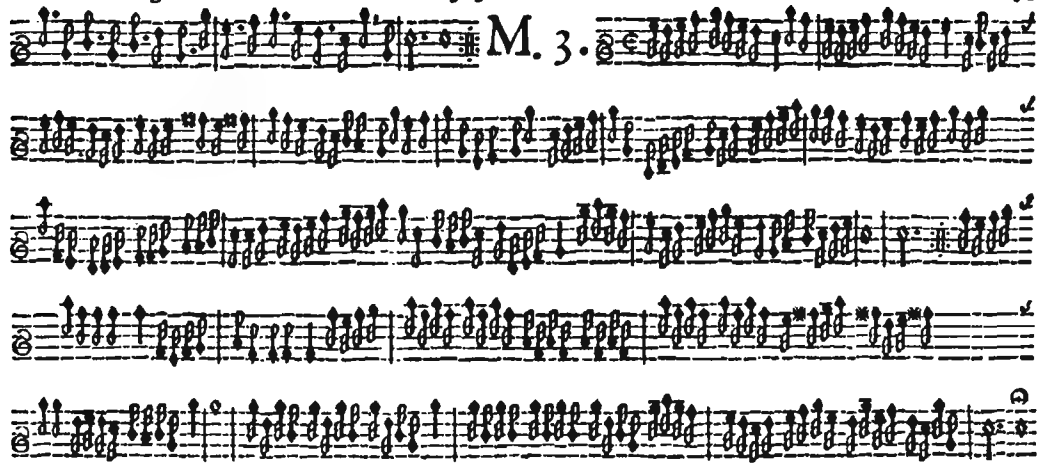


Den Nachtegael.

Der Fluyten L U S T - H O F ,

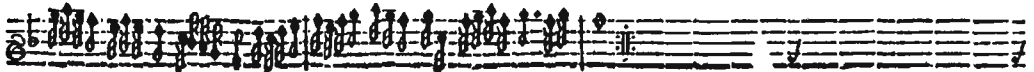
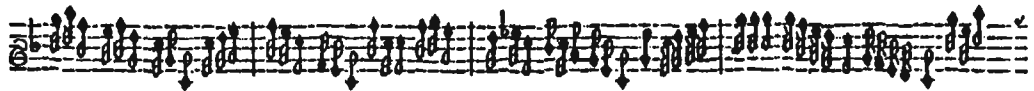
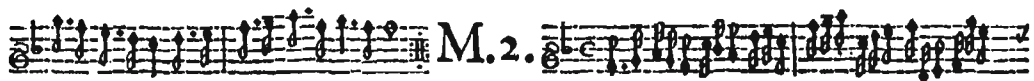
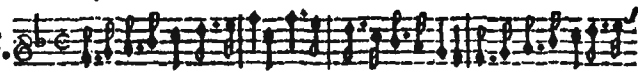
Nachtegael.





2. Balet, of Vluchste Nymphje vande Jaght. Der Fluyten L U S T - H O F,

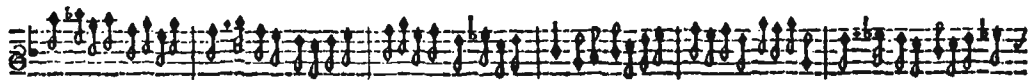
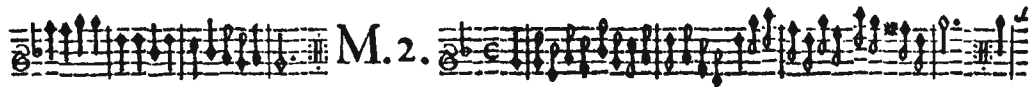
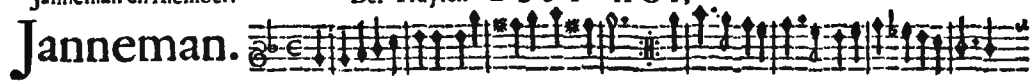
Vluchste Nymphje.





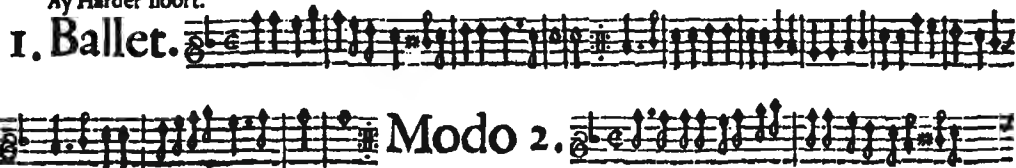
Janneman en Alemoer.

Der Fluyten L U S T - H O P,





Ay Harder hoort.



2. Ballet , of Ay Harder hoort.

Der Fluyten L U S T - H O F ,



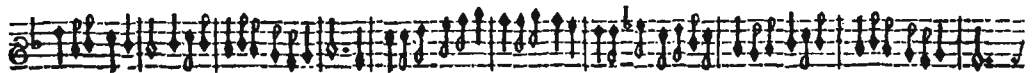
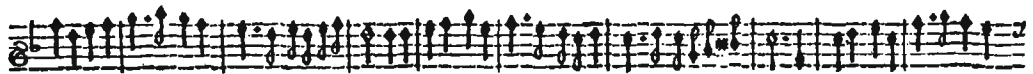
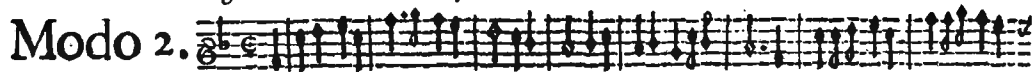
Een Kindeken is ons gebooren.



Keer-om.

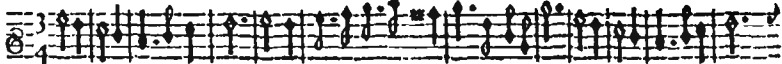
Een Kindeken is ons gebooren.

Der Fluyten L U S T - H O F,



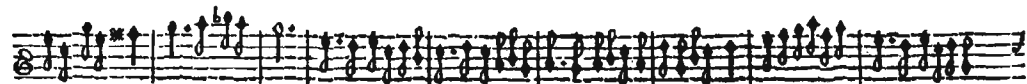


2. Courant, of Harte diefje waerom zoo ftill. Der Fluyten L U S T - H O F,

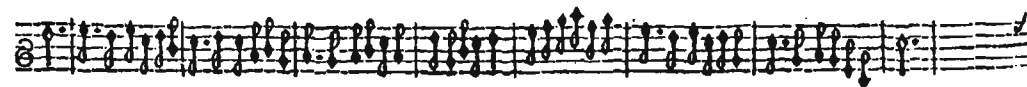
2. Courant. 



 Modo 2. 





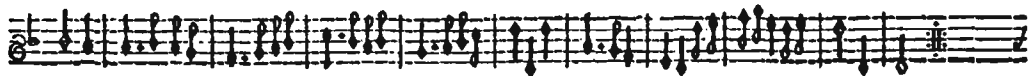
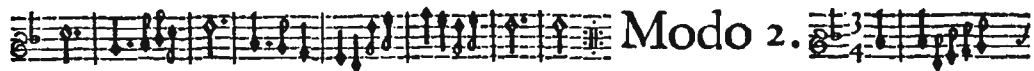


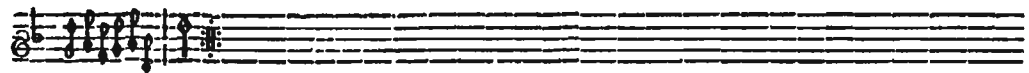
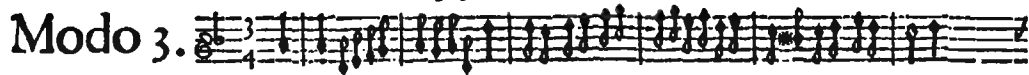
Modo 3.

G 3

Courante.

Der Fluyten L U S T - H O F,





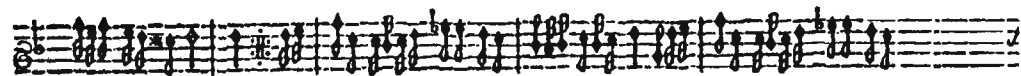
3. Ballet.

Der Fluyten LUST-HOF,

3. Ballet.

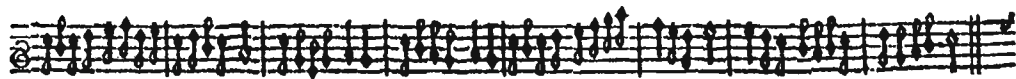
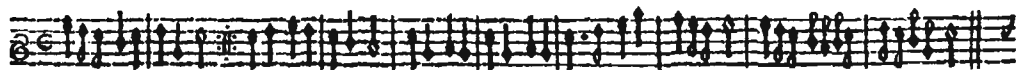


Modo 2.



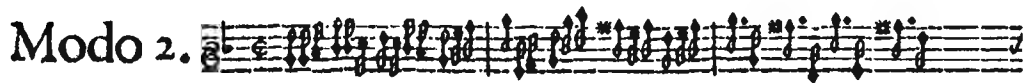
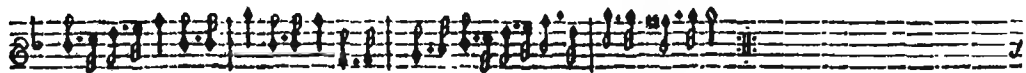


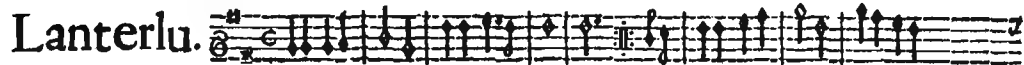
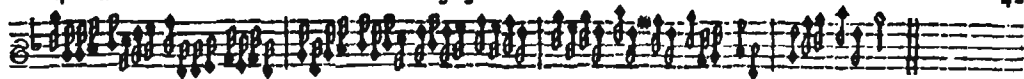
Wel op, wel op, ick gae ter jaght.



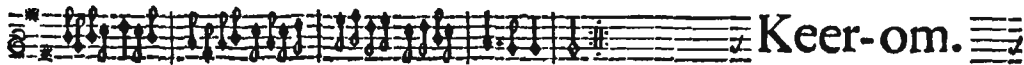
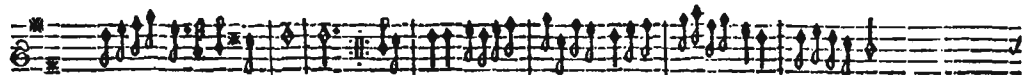
4. Ballet.

Der Fluyten LUST - HOF,





Modo 2.



Keer-om.

Lanterlu.

Der Fluyten L U S T - H O F.

Modo 3. 

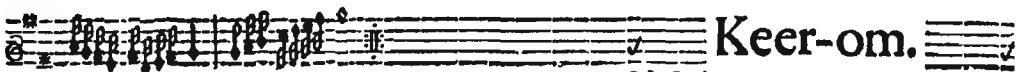
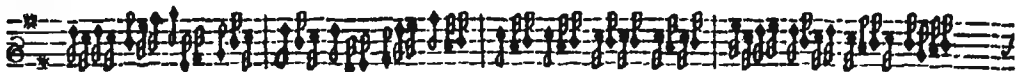
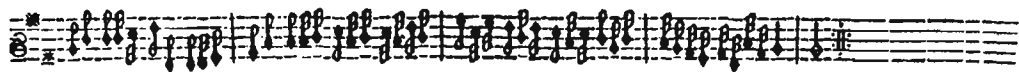
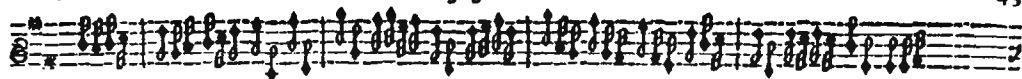


 M. 4. 

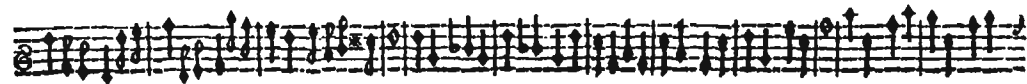


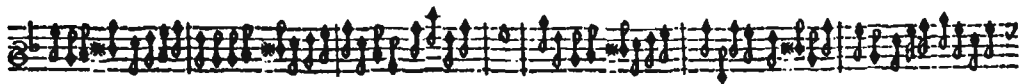


Modo 5. 



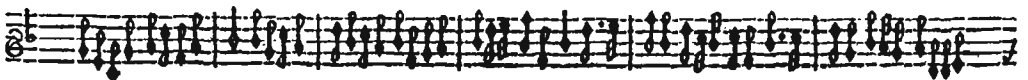
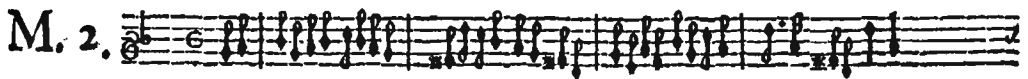
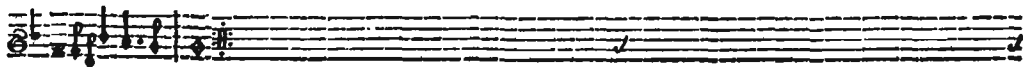
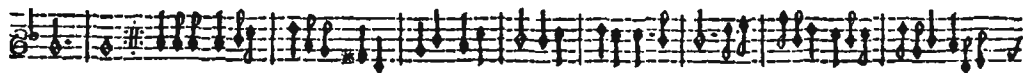
Keer-om.





Laura

Der Fluyten L U S T - H O F,



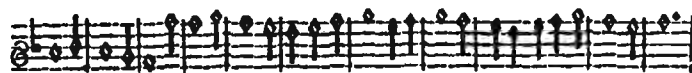
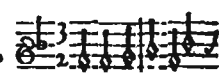
Modo 3.

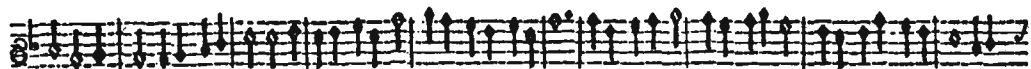
The musical score consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The title 'Modo 3.' is written above the first staff. The notation includes various musical symbols such as notes, rests, and bar lines, with some notes marked with 'x' or 'z'. The second staff continues the melody with similar notation. The third staff shows a change in the key signature to two sharps (F# and C#). The fourth staff continues the melody. The fifth staff shows a change in the key signature to one sharp (F#). The sixth staff concludes the piece with a double bar line and a final note marked with 'x'.

Puer nobis nascitur.

Der Fluyten L U S T - H O F,

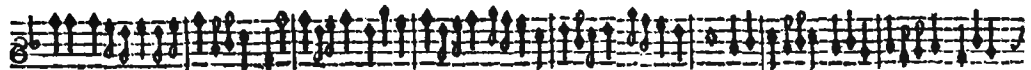
Puer nobis. 

 M. 2. 

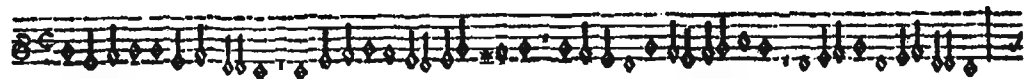




M. 3. 






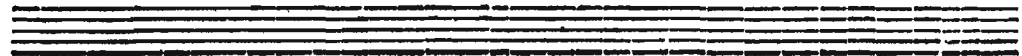
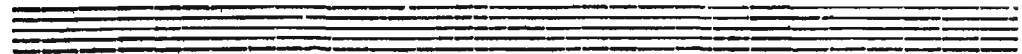
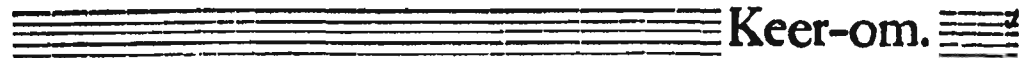
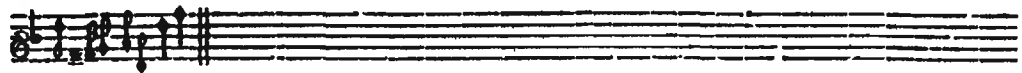
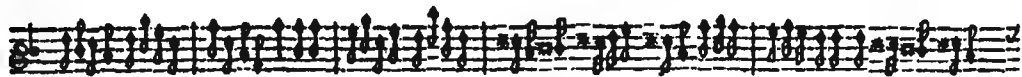
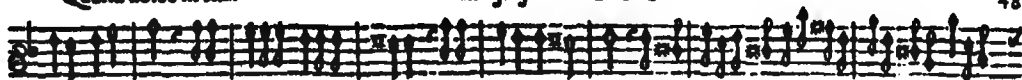


M. 4.

H 5

Questa dolce firena.



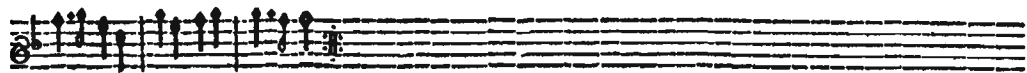


La Sirena.

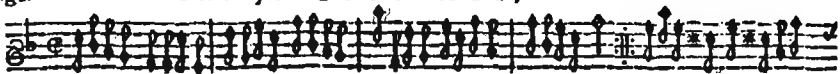
Der Fluyten L U S T - H O F,



Ballet de Grevelinge.



Keer-om.

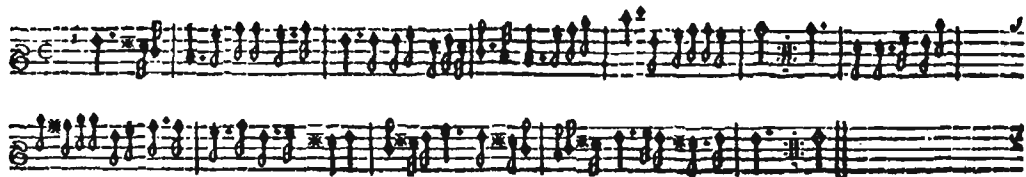
Modo 3. 



Modo 4. 



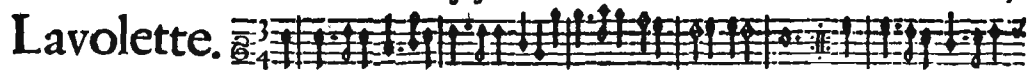
Almande prime rofes.



Almande prime rofes.

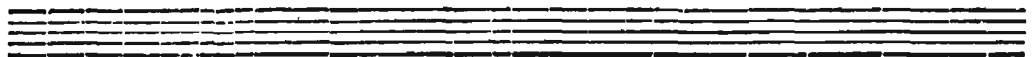
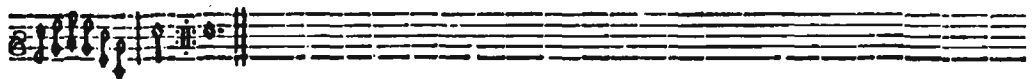
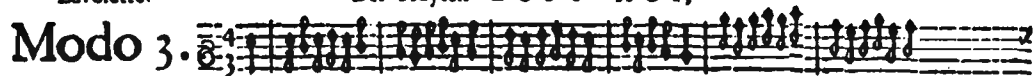
Der Fluyten L U S T - H O F,



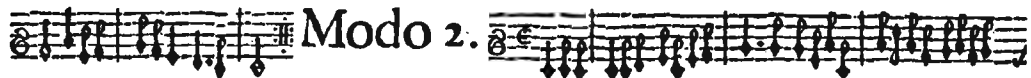
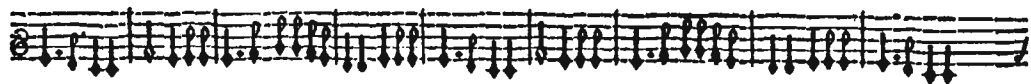


Lavolette.

Der Fluyten L U S T - H O F,



De eerste licke-pot.

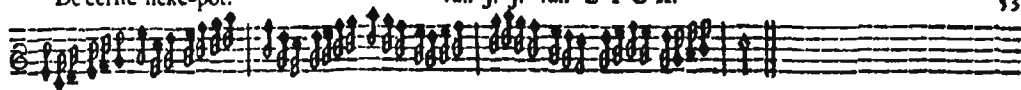


De eerste licke-pot.

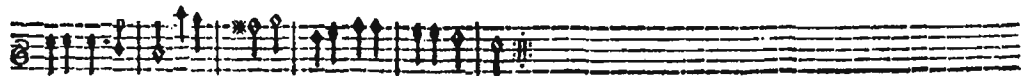
Der Fluyten L U S T - H O F,

Modo 3.





De tweede licke-pot.

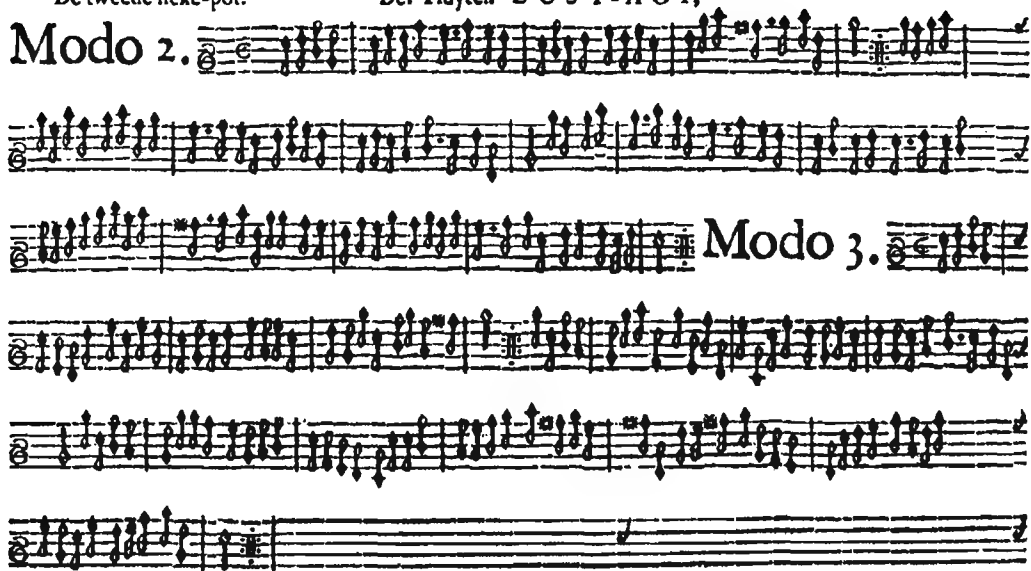


Keer-om.

De tweede licke-pot.

Der Fluyten L U S T - H O F,

Modo 2.

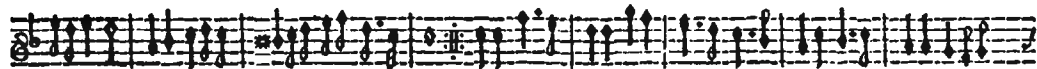
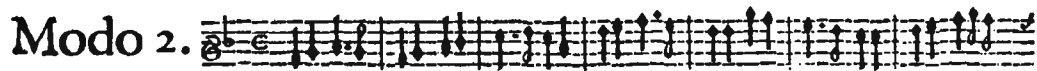
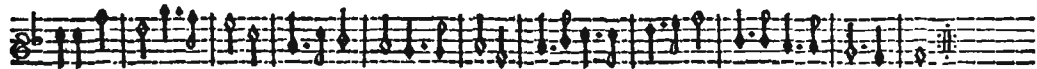
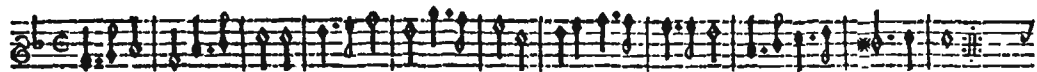




Handwritten text, likely a dedication or publisher's information, mostly illegible due to fading and blurring.

Handwritten text, likely a dedication or publisher's information, mostly illegible due to fading and blurring.

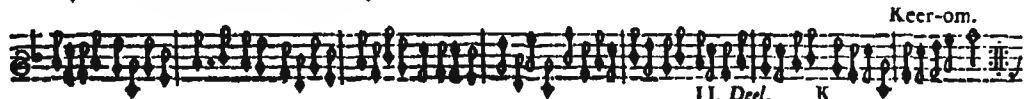
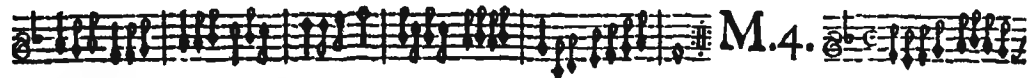
Ick plach wel in den tydt voor dezen.



Ick plach wel in den tydt voor dezen.

van J. J. van E Y C K.

55



Keer-om.

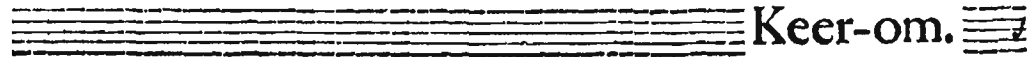
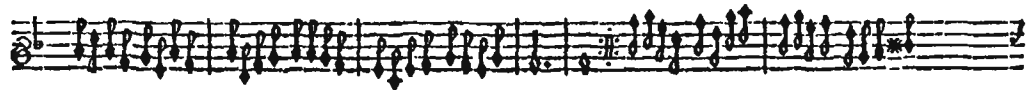
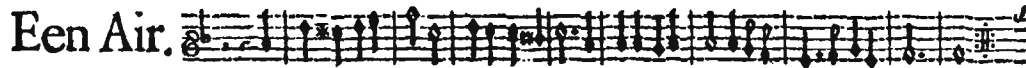
II. Deel.

K

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Der Fluyten L U S T - H O F,

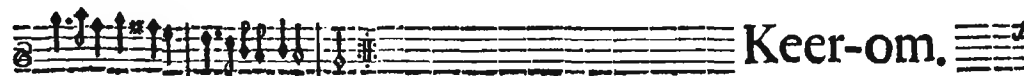
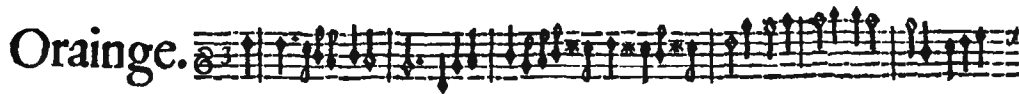
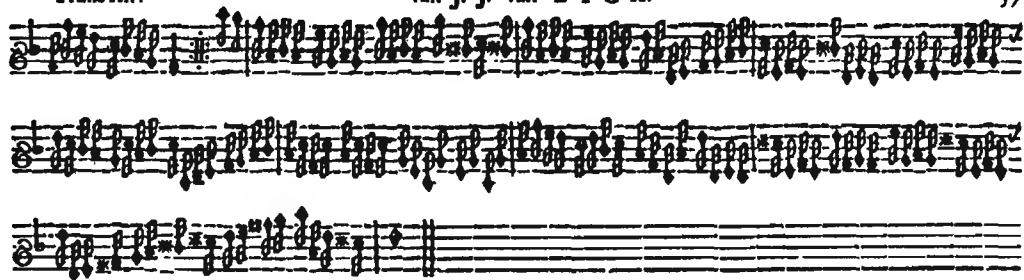




Keer-om.

Modo 3.

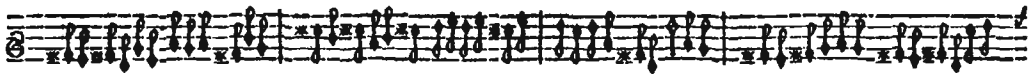
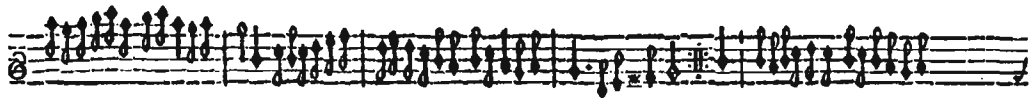
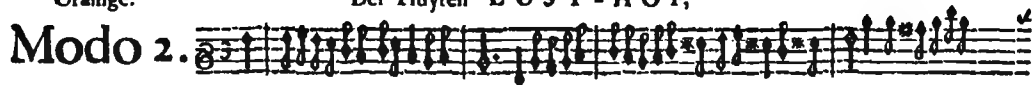
M. 4

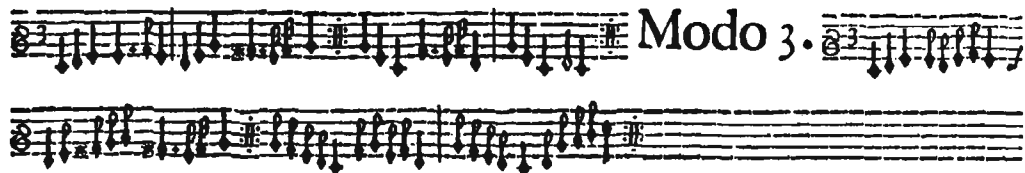


Keer-om.

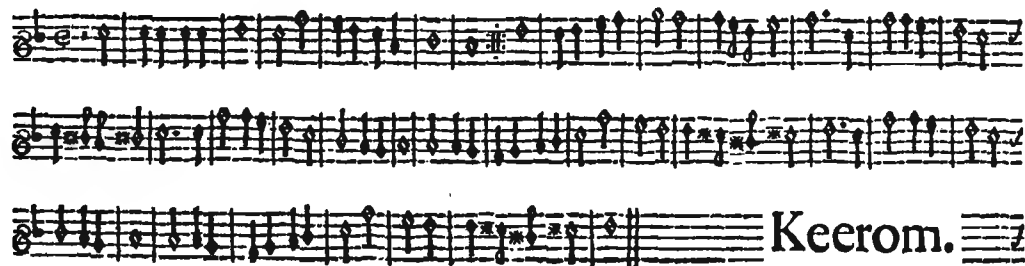
Orainge.

Der Fluyten L U S T - H O F,

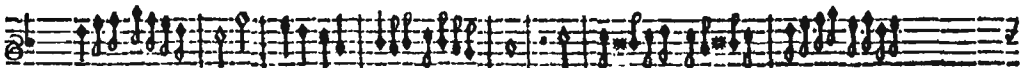
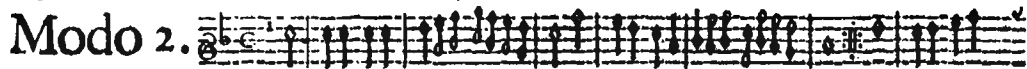




Beginnende door reden ons gegeven.

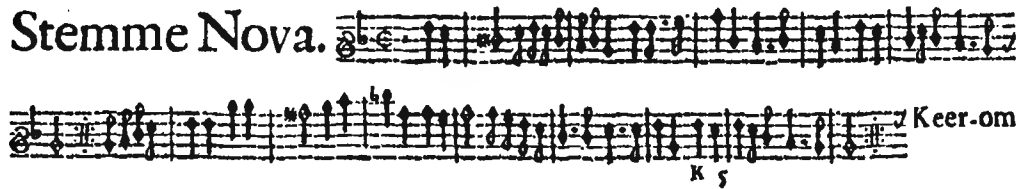


Beginnende door reden ons gegeven. Der Fluyten L U S T - H O F,





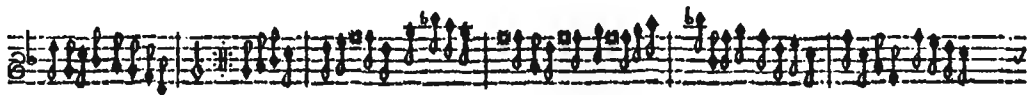
Stemme Nova.

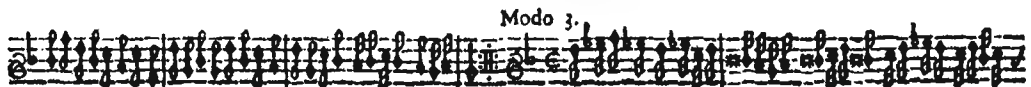


Stemme nova.

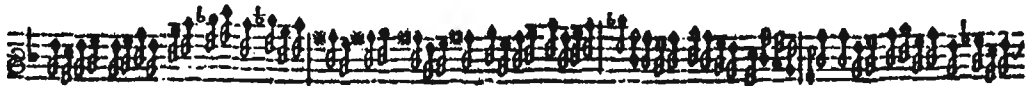
Der Fluyten LUST - H O F,


Modo 2. 

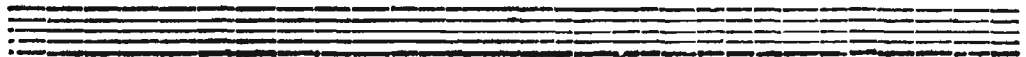
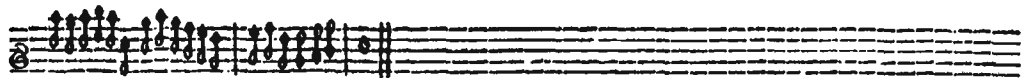
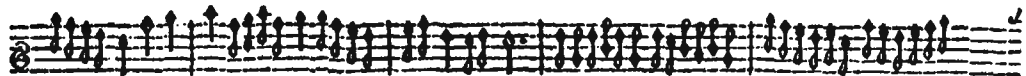


Modo 3. 





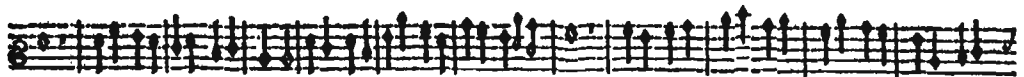
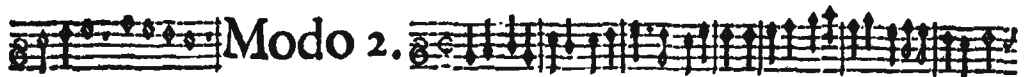
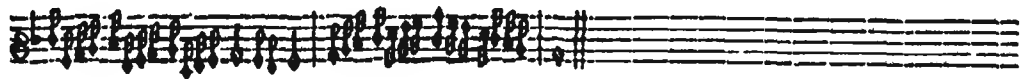
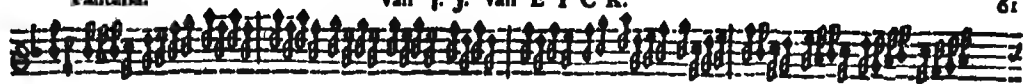




Fantasia.

Der Fluyten L U S T - H O F,





Modo 3.

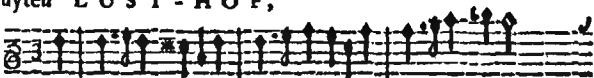
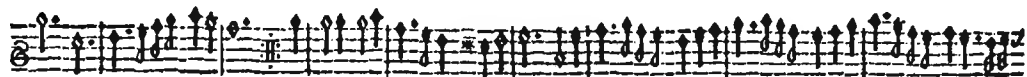
Modo 4.



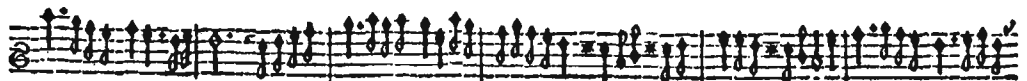
De France Courant.

Der Fluyten L U S T - H O F,

De France Courant.

The first staff of music begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). It contains a series of rhythmic figures and notes, including eighth and sixteenth notes, with some accidentals.The second staff continues the musical piece, featuring similar rhythmic patterns and note values as the first staff, with a key signature change to one flat (Bb) indicated by a flat symbol on the B line.

Modo 2.

The third staff is labeled 'Modo 2.' and begins with a treble clef, a common time signature (C), and a key signature of one flat (Bb). It continues the musical sequence with various note values and accidentals.The fourth staff continues the 'Modo 2' section, showing a continuation of the melodic and rhythmic themes established in the previous staves.The fifth staff continues the 'Modo 2' section, featuring a mix of eighth and sixteenth notes with various accidentals.The sixth and final staff of the piece concludes the 'Modo 2' section, ending with a key signature change to one sharp (F#) indicated by a sharp symbol on the F line.

Modo 3.



